

VITAS: A Visual Exhibit

by

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Abstract

VITAS is a visual exhibition that addresses the idea of a posthumous legacy. The substance of a person's life is composed of what they've done, and what they become after death is determined by that substance. This exhibition is composed of 25 carved animal skulls and sculptures inspired by the concept of *vitas*, treating life as an opportunity to advance the next generation through life's work.

VITAS studies the idea of what happens after the passing of a being by applying embellishment, adornment, pigments, and carvings onto the skeletal remains of animals. By applying human influence to natural material, the animal's experience becomes a vital part of the artwork. Bone density, size, condition, and abnormalities are all determined by how the animal lived. These factors are a major consideration in design and aesthetic choices in each unique piece.

My name is Indi Walter. I was born in Austin, Texas, in 1995, and grew up in Kaneohe on the island of O'ahu, Hawaii. I graduated from Creighton University in Omaha, Nebraska, with a Bachelor's in Fine Art in 2017, immediately followed by moving to Fairbanks to attend the University of Alaska for my Master's degree. I am a Fine Arts major with a dual focus in Sculpture and Native Arts.

My primary media is bone carving, but in the context of my thesis show I also work with wire, stone, wood, and resin. I consider myself a multimedia artist with experience in a wide variety of disciplines such as printmaking, digital art, dollmaking, woodburning, resin casting, plaster casting, silicone molding, model painting, and a wide variety of material repairs.

I am the owner of Capita Mortua Arts and a co-owner of Nyoom Toys, and both are online businesses that I run to keep money flowing. I have owned and operated Capita Mortua Arts since 2014 and opened Nyoom Toys in March of 2020 to separate my bone work from my general entertainment. I feel that it is critical to note that while I am used to manufacturing and producing things for public sale, I very rarely design my pieces to be reproduced. I create and make a wide variety of prints and merchandise for that purpose to keep a unique creative flow in my larger work.

My business name Capita Mortua comes from a handful of interpretations of the translation. Directly, it means "dead heads." As a color, caput mortuum is the product of ground mummies. As a substance, caput mortuum means "useless remains" and refers to the burnt, brown refuse resulting from alchemical lab experiments. I chose this name because of my deep interest in skulls, and by the time my BFA thesis was over, I became well known in the area for my bone-collecting. Capita Mortua became a natural choice for a business name and online

persona.

VITAS: The Show

VITAS was conceived out of the remains of my first thesis plan. On March 11, 2020, Alaska declared its first state of emergency related to the COVID-19 pandemic. The shutdown of all public meetings and events included our required MFA gallery exhibitions. My thesis exhibition was initially planned as a joint show with Allison Juneau discussing the concept of natural transition, decay, and refuse/remains. With the change in plans, I chose the online exhibition option for the project, but with a new concept.

VITAS is intended to discuss the topic of living through hardship and finding what it means to live, rather than simply survive. The product of genuinely living is a legacy for a future one may never see come to fruition: humanity's advancement doesn't stop or start with a single action. *Vitas*, as in *curriculum vitae*, is a short biographical summary of a person's achievements that encompasses (in brief) who they are and what they've done. The essence of *vitas* is an achievement that will be remembered and the legacy that will persist long after the person has passed on.

One cannot appreciate good without evil, and one cannot have light without darkness. Contrast is what allows us to experience and identify what parts of life are worth living. I believe death should be socially accepted as an inevitable part of life with appropriate plans and philosophies to support individuals' views. This acceptance can transfer to other areas of life, such as inevitable disappointment or personal loss, and make coping with these events a little easier, if not more effective. Fear of death, and in some ways fear of failure, can cause over-compensation in life. Amassing: my interpretation of this prompt involved stopping where

the living body does: the living are left with their loved ones' remains. This person will never make new stories or say new things; their journey with their current living companions ends. There are as many interpretations of afterlives as there are communities on this planet. Many of these afterlives are associated with religion; it's comforting to imagine that your consciousness may continue to exist in the care of a power more extensive than anything you have ever known. Humans tend to be afraid of the unknown; the idea of nonexistence is sometimes challenging to grasp. I personally do not believe in an afterlife: I find comfort in the idea that I will one day cease to exist entirely. I view my life as an experience I am fortunate to have.

The medium I chose to communicate this point is the carving of animal skulls. Though trophy and bone collecting is popular in Alaska, bones are usually seen as refuse to both hunters and taxidermists, who are the primary consumers of game animal products. During a trip to Eagle Summit during caribou season, I saw dozens of skeletons scattered for several miles where hunters had dumped them after removing the meat. Whole hides were left to rot in festering piles on the side of the road. Irreparably damaged, many of the skulls I found had their antlers removed for posterity. In the process, I understand why: hunters aren't out to collect every little piece of every creature they come across since they're there for the meat. Nevertheless, seeing the remains of dozens of these enormous creatures scattered about spoke to me about priorities and how little else of the animal is valued to most.

All of the bear skulls and the caribou in my show are sourced from one taxidermist (The Fairbanks Horn House); they were given to me because they were missing parts or not claimed by their owners. Many of the skulls I process are donated to me or sold in some quantity for cheap because processing them is time-consuming. Getting a perfect skull takes skill and care that most aren't motivated to take, especially in the name of artwork.

I process most of the bones myself for both quality control and cost-effectiveness. For example, a standard raccoon skull processed with all of its teeth and nasal turbinates (the spongy stuff inside the nose) comes to about \$40-50 USD. Raw heads are about \$2-5 each, making the economical choice very clear. The second benefit comes with knowing how the skull will come out if I process it myself; hiring someone to do skull cleaning on a short timeline is possible but usually requires cutting corners in some way. By processing my own bones, I can process each specimen as it needs to be. I will detail my particular steps later in this paper, as the process itself is vital to the spirit of my project.

Influences

I have been part of art communities online since 2008, starting with the platform DeviantArt.com. I have seen and met many artists who have since become acquaintances or even good friends I interact with regularly. The list of artists who have influenced my work for this show is as follows:



- **Seraphine Louis (Seraphine de Senlis)** - A French artist, Seraphine was the first

example I saw of a person driven by the compulsion to create and severe mental illness in equal parts. Her artworks demonstrate intense focus and energy that is uncommon in the works of trained artists.



- **Terryl Whitlatch** - Whitlatch designed most of the animals in the *Star Wars* series and writes about anatomically believable creature design. Her books emphasize anatomical study and present sketches of unusual animals whose physiology is rarely published.



- **Monique “Mo” LeGault** - Monique is a profoundly talented bone carver who created some of the most unique and intricate skull carvings I have ever seen. She is an amiable

artist who was one of the first to talk with me about the specifics of skull carving. Her work has a natural, organic quality that I aspire to reach.



- **Littleton Alston** - Littleton was my undergraduate advisor. He taught me a wide variety of sculpting techniques and heavily encouraged my studies of the skeleton and anatomical structures. Littleton is known for his life-size bronze statues.



- **Shane Wilson** - A bone and antler carver from Canada. Shane has created many high-profile pieces throughout the continent, including a carved mammoth ivory raven in

the personal collection of The Right Honorable Paul Martin, prime minister of Canada in 2004. Shane has been a supportive voice since the beginning of my carving venture.



- **Victor Seiche** - A Transylvanian skull carver, Victor was one of the first European skull carvers to be identified by name on social media. Victor's signature is intricate scrimshaw-like carvings in every part of the skull that he can reach. Victor used skull carving as a way to pass time and stay out of trouble.



- **Beth Cavener Stichter** - Stichter is one of my earliest artistic influences. I have always been more drawn to animals as a form of expression; her body of work is entirely expressed through animals and body language. Her animals are made of fired ceramic, a medium that I avoid when possible and doubly respect her for using.



- **Ratna “Ardee” Djuhadi** - My mom. Ardee is a ceramicist and gourd artist from Kudus, Indonesia. Her studio work began in 2000, creating carvings and fired ceramics in equal measure. I helped her run craft fair booths and watched her business management as I grew up, skills that ended up being vital to my artistic career.



- **Meike “Maquenda” Hakaart** - A Dutch artist I met on DeviantArt. Maquenda is a talented multimedia artist whose work focuses on the concept of life, death, and transformation. She focuses on the stages and facets of life that are natural and unavoidable, presenting them serenely or fiercely with control and acceptance. She offers unique funerary services for pets in which she arranges flowers into beautiful radial shapes and patterns around the body for post-mortem photography.



- **Hunter “U.S. Skullhunter” Richardson** - Hunter is a man who loves to teach. U.S. Skullhunter has become a brand that talks at length about the finer details of carving and making art with animal skulls. This year, he published a book about an introduction to skull carving that discusses techniques for the particular medium.



- **Alison Grayson** - A Portland-based artist who specializes in bone carving and painting. She considers carving to be a form of meditation and treats each piece as a unique work of art.

I also have a wide variety of cultural influence from around the world including:

- Ubud, Bali (Indonesia)
- Dayak tradition, Borneo (Indonesia)

- Netsuke carving (Japan)
- Yup'ik (Alaskan and Siberian)
- Bering Strait Eskimo (Alaska)
- Tlingit (Alaska)
- Athabascan (Alaska)
- Inupiaq (Alaska)
- Kholmogory (Russia, Pre- and post-Imperial)
- Canton (Chinese)
- Contemporary carvers

Most of the available information about carving bone comes from ivory carvers. Due to the legal restrictions on ivory, many published resources are from the early to mid-1900s before the global ivory ban in 1990. Some of the only available footage of walrus tusk carving is from the Smithsonian Arctic Studies Center. Legally, walrus ivory and elephant ivory fall under different restrictions; the Marine Mammal Protection Act and the CITES protections respectively. Online, ivory is universally banned regardless of whether sale is legal or not because of the impossibility of enforcement.

I am not in a demographic that is allowed to handle ivory, but the information from these resources translates very well between ivory and bone. Much of my inspiration comes from photos of ivory carvings from old masters.

Mental Health

In 2012 I was diagnosed with Major Depressive Disorder (MDD) with depressive psychosis caused by a chemical imbalance. My body re-absorbs serotonin too quickly, causing the chemical levels to be consistently low. Maintaining a higher level of serotonin is what holds a generally good mood in humans. My medication is an SSRI (Selective Serotonin Reuptake Inhibitor), which helps prevent these neurotransmitters' excessive reabsorption. I have been this way since I was young. This condition comes with persistent suicidal ideation that has colored

my perception for over two decades. I do not have the drive to live long or to survive adverse situations. This disconnect makes me very useful and level-headed in crisis situations concerning other people, but makes me very prone to deep despair and hopelessness to the point of self-destruction when the crisis is my own.

I had to learn from then how to pace and maintain myself differently from my peers. I learned to identify symptoms of overload and how to take steps to calm myself. Artwork and skull carving became my form of expression to keep my hands and mind busy through more difficult spans of time. Despite years of practice and awareness, I still rely on medication and a strong support network to maintain healthy function.

The most important thing to come from dealing with this disorder was practicing the ability to communicate and prioritize tasks. I cannot always operate on a rigid schedule; therefore I need to plan around hard deadlines and shift my priorities to make that deadline. When working with other people, communicating my condition and my work progress is key; if I perform well on good days, my off days are less likely to get me into trouble.

Through communicating with other carvers and “Vulture” artists (a term used online to identify people who collect and process bones), I found that I wasn’t alone in my outlook. Some people find similar comfort in studying and appreciating bones because the process of preparing these deceased animals is a constant memento mori. Being externally surrounded by these reminders allays the compulsion to rush to the end of life for some, and after a couple of years collecting and carving I found this to be the case for myself.

Materials and Methods:

I try to work with as many natural, biodegradable, or recycled materials as possible. Part of my practice is to produce as little waste as possible or find some way to repurpose some of that waste within reasonable means. Imperfect specimens, such as broken or incomplete skulls, are perfect candidates for my work since they are easy to work with and usually easier to display. Skulls with no lower jaw can be hung on the wall, but I try not to separate the top of a head from its bottom when they come together.

I process most of my bones myself with one of three processes:

- Maceration - carcass is allowed to decompose in water over weeks or months. This results in the cleanest bones, but occasionally warps more fragile specimens. This method is preferred for trophies and large skulls because internal soft tissues are not left over afterward. Other methods may leave residue or trapped dried flesh.
- Dermestid beetles - *Dermestis maculatus* is also known as the carpet beetle. This species is usually seen as a pest because they eat dry, natural material ranging from carpets to taxidermy mounts. These beetles' tiny larvae thrive on eating dry meat and leave immaculate bones behind, usually leaving delicate structures intact. Museums typically have a colony of these to process biological specimens. This is my personal favorite method, conceding that the colony is essentially another pet to feed and care for regularly.
- Burial - The most hands-off process of the three, burial is the easiest but most risky method. It is extremely easy to lose small pieces in the soil, and bones will usually be mineral-stained on retrieval. The color is dependent upon the sediment of the surrounding environment.

Processing my specimens and materials reminds me of where my materials originate. The Vulture groups online strongly encourage ethical harvesting and acquisition of specimens both for legal and moral reasons. Processing bones prevents me from seeing the materials as common and industrial, meaning I take more care and time to plan and create my carvings. Every specimen I process is another course in anatomical dissection as well: unlike furriers, I do my best not to make cut marks on the skull. Damage early in the process tends to show up when I am finishing and staining a carved piece. The more flesh I can remove, the faster the skull can be processed and the less likely it is to be damaged in the meantime. I have a personal distaste for messy processing; I see it as irreverent toward the animal to treat its carcass like common trash.

Once clean, skulls are soaked in 3% hydrogen peroxide, which whitens the bone and organic material. These skulls stay in my studio until I get an idea for them or someone requests a particular skull for work or purchase.

I plan designs directly onto the bone since every specimen is unique and not as symmetrical as they look. I use china markers to draw on the bone since they do not smudge or soak into the porous material.

Pieces:

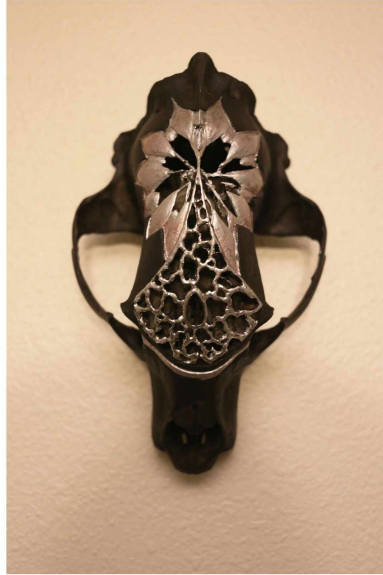
I have 25 pieces included in this thesis exhibition, five of which are part of a series. Each piece will be shown here with one image and a description.



Black Sun - black bear skull, acrylic paint.

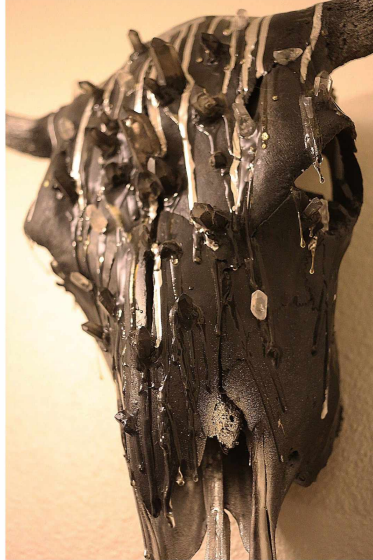
The hardest thing about Alaskan winter is the absence of sunlight. Solar winds will sometimes create auroras that light up the sky, and in the deep winter, they're brilliant and otherworldly.

Alaskan summer's most lovely thing is the midnight sun, when the trees explode into bloom and vegetables thrive in the endless daylight.



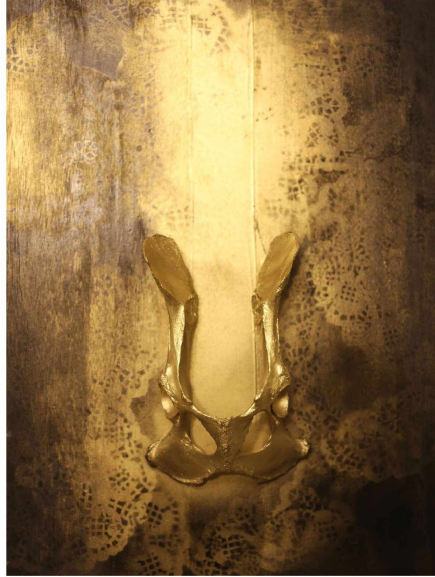
Collapse - carved bear skull, acrylic paint, alcohol ink.

Emotional distress can cause physical reactions. This piece is an expression of succumbing to the call of the void. *Collapse* was made in response to the summer of 2020. Within four months, I had ended a close relationship of five years and experienced a messy separation between my two roommates and closest friends. Through all of this, I was unable to complete my degree on time because of the still-extant pandemic. At the time of creation I felt like I was collapsing under the stress of everything crumbling in my hands. I love to carve bear skulls because of their thickness and high density, a perfect medium to express breaking under pressure.



Drowning in Earth - Bison skull, quartz crystals, resin, acrylic, alcohol ink

As the glaciers melt and the water level rises, I wonder what the future will be like for my family in the islands. I spent most of my life in the tropics traveling between Hawaii and Indonesia. I have noticed the sea levels rising and the beaches shrinking. I see the necessity of oil in our society, but the careless dismissal of the effects of carbon emissions is a personal aggravation. One of my primary reasons for focusing on death images is that I genuinely believe that imminent, inescapable doom may be the only thing that will draw enough attention to prompt unified action.



Domus - Sheep pelvis, wooden panel, acrylic paint.

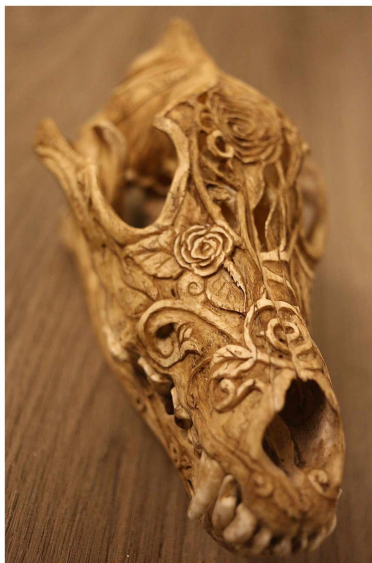
The pelvis is associated with childbirth and child-rearing. This piece is a meditation on domesticity, femininity, and female gender roles.

I have never been a very feminine person. I'm a terrible homemaker, and I never really dreamed of marriage or children. Femininity and gender roles have little to do with one's ability to maintain a safe and happy home. What matters is the love, attention, and genuine effort that a person puts into their surroundings.



Falling Asleep - Yellow cedar, acrylic paint, alcohol ink.

A memento mori is a carving style of a wolf's head. The moon under the wolf's living eye alludes to sleep. Many western funerary traditions take great pains to make the deceased appear asleep, embalming the body to slow decay and applying makeup to hide post-mortem blemishes. This is a common effort to soften the experience of death and to arrange a pleasant final memory. In nature, carcasses are unaltered and at the mercy of the elements. At best, these animals look perfectly asleep until their fur falls away. At worst, the carcass can be an obvious result of a gruesome fate. Animals of higher intelligence, such as elephants, apes, and humans, can identify and interact with the remains of their dead. Mourning the dead is a social activity, a means for the group to account for the role and absence of their missing member.



Be Fierce, Be Kind - carved wolf skull, walnut drawing ink

Mastery is not the expression of every skill all at once all the time. Mastery also implies the ability to be subtle and gentle, demonstrating a high degree of control. On the same trajectory, strength is not only being able to maintain and defend oneself; it's the ability to know when and how to use that power. Roses are full of thorns, demanding caution without the need

for large, broadcasting defenses. These beautiful blossoms are made to attract pollinators, which allow the propagation of the plant in exchange for nectar. A balanced and measured response is often best in life, being compassionate enough to maintain working relationships while being strong enough to self-preserve.



Ever Upward - carved caribou antler

Despite being generally comfortable with the idea of death and dying, I still dread the inevitable passing of the people I meet. I learn invaluable things and have irreplaceable experiences with each individual person I spend time with, and every interaction adds something to my own experience.

The original exhibit contained a list of 35 names of people who passed away in my lifetime, from my great grandparents' generation to my own. As I get older, this list will only grow. These people live in my memories and the memories of others I'll never know. Some of them were family. Some were friends. Some were acquaintances or artists whose work had affected me more than I had ever affected them.

Some died after long and full lives; some died young. Some decided to leave on their own terms. Some passed away after a long battle with illness; some passed suddenly. All of them mattered to my life.

Death is the terminal where a life's personal story ends. Until then, everything is a unique experience that no one has ever had, and no one ever will again. Behind every name is a whole life story with experiences I've been lucky enough to observe.



Nanuq: Northern Bear - Carved moose skull

The proper spelling of a singular Polar Bear in Alaskan Inupiaq is *Nanuq*, according to the Alaska Native Language Center. Nanook and Nanuk are anglicized spellings.

The most well-known examples of skull carvings are Balinese. The biggest and most common skulls are horses, water buffalo, or cattle. I wanted to do a northern version of the concept of these carved skulls, substituting the Barong Ket with Nanuq and the water buffalo

skull with the native moose. The carving depicts Nanuq, the king of bears, with fireweed blossoms and scrolling filigree patterns.



Reclamation - brown bear skull, paper wasps, paper wasp nests, wooden panel.

I ran across an image on the internet of a house corner engulfed in a hornet nest. Shortly afterward, someone posted a photo of a wasp nest in the door handle of their car, much to my horror. For months following, I thought about the strange fluid forms that wasp nests could take and how they simply turned obstacles into structural support. I wanted to emulate this over a large skull. The colored stripes are a product of the wasps consuming different types of wood for their pulp. These wasps used mostly cottonwood. The orange stripe near the center is likely birch bark.



Sacred Heart - wolf skull, glass case, found objects, ceramic, glass, cheesecloth.

In a handful of old European cities, glass cases are containing the articulated and intricately adorned skeletons of saints. People who are canonized as Catholic saints are considered holy in body, mind, and soul. This led to the keeping of sacred relics, or parts of these people's bodies, to bring its blessing to other sites. Locks of hair, blood, bones, or even whole limbs were removed from the body and transported.

The largest relics are fully assembled and adorned skeletons. Tulle is painstakingly hand-made by the nuns of the convent undertaking this task. On top of the tulle, intricate metalwork ranging from woven wire to elaborate silver plates would adorn the skeleton like clothing and armor. The ordeal of covering the entire skeleton could take years.

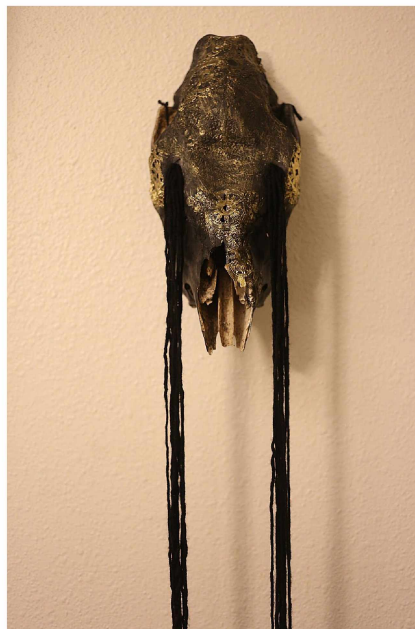
This piece is an adolescent wolf skull; many of its sutures are still not fused and there's a roundness to the head that looks puppy-like. The wire I used is silver and silver-plated. I chose beads that are beautiful and well-crafted. No matter how much I put on this skull, or how lavishly I decorate it, the aesthetic is ultimately for the appreciation of the living. With her teeth bare under the thin cloth, the wolf does not care about jewels or reverence.



Inescapable - Wood panel, coyote skulls, Apoxie Sculpt, acrylic paint, alcohol inks.

Having a mental illness is like having a disobedient pet some days. Despite my best efforts, the condition sticks like wool over my eyes. It looms over my head no matter what I'm doing.

Traits from coping long-term with MDD have influenced my personality. One of my doctors described it as "wearing it like a hat" rather than letting it drag me by the legs.



Priorities - Caribou skull, paper, acrylic paint, acrylic paste, yarn.

This year has been a year for reflection.

I found myself thinking about what my role is as a person in an interpersonal relationship. What are my values? What are my priorities? What sort of person do I need to be the best possible friend or partner?

What do I do when I fail? Or when relationships fall apart?

You have to make yourself what you want. You have to grow that from within. Nothing will ever be calm or perfect. There will never be a perfect time to do something. Something will always come up. Something will always get in the way.

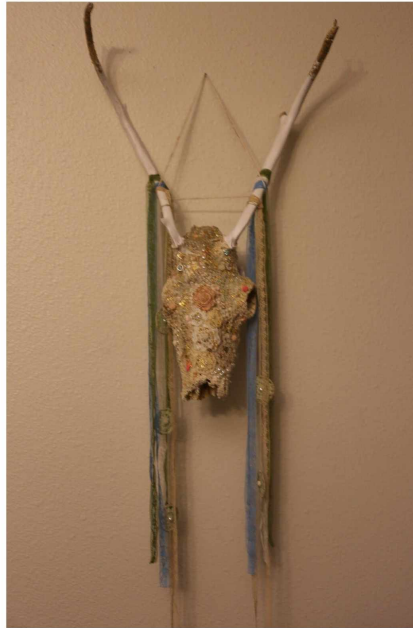
Bones are shaped and strengthened by the pull of ligaments and muscles. The stronger the pull, the stronger the bone becomes. Someday I hope to be strong enough to support what I prioritize in my life.



The Sun will Rise Again - black bear skull, caribou antler, acrylic paint

This was inspired by the phrase “you are what you eat.” Predators cannot exist without prey, and fewer prey animals means more resources for those remaining. A high prey population will result in a high predator population. Between thinly spread resources and more predators,

the prey population falls, followed by dwindling predator numbers. This ensures a constantly shifting balance that keeps any one species from dominating and eradicating another.



Rumination - Caribou skull, doilies, found objects, gold flakes, acrylic paint.

This piece was an exploration outside of my comfort zone. I usually stay away from lace and pink, but all that and more came together on this caribou skull.

This skull was used as a “parts” skull for taxidermy, so I thought it would be appropriate to use “parts” I had amassed over the years to make something new.



China Bull - Bull skull, dissolved pigments, alcohol ink

“A bull in a china shop” is a popular idiom to refer to aggressive or destructive energies in a fragile setting. In reality, bulls aren’t usually so destructive; they tend to move around obstacles rather than barrel through them.

China Bull is a representation of the illusion of strength, authority and, in some cases, the illusion of danger. A bull uses its head to strike; when threatened the bull will use its horns and its thick skull to fight. Whatever its condition in life, this skull is no longer the powerful battering weapon; it’s thin, it’s broken and flaking in places, its horns are gone and the soft cores have been eaten away over time.

This skull, being weathered and worn as it is, reminded me of broken pottery.



Hell in a Handbasket - wicker basket, paper wasp nests, assorted animal teeth

2020 has been an intensely difficult year for many, myself included. Between the pandemic and subsequent life developments it's been incredibly complicated.

I wanted to create a piece that evokes a sense of fear and disgust, in short the most distressing, disgusting things I could think of that were not perishable. These elements came together into a piece that is meant to be carried, but who in their right mind would carry this handbasket around?



Memento Mori: Self Portrait - birch log, acrylic paint, alcohol ink.

This is the face I see in the mirror every day, and yet it's one of the hardest faces for me to get right. There's a surreal quality to working on a likeness of yourself, whether a face or a part of a body.

A memento mori is a piece of art intended to be a reminder of the inevitability of death.

This self-portrait was carved from a fresh birch log using chisels and hand tools.



Separation: A Series on Grief

This year I was faced with two major splits in my social circle: I ended a five-year long relationship, and almost immediately afterward experienced a separation between my two closest friends. Between then and now, many of my friends have left long-term relationships that had problems exacerbated by the pandemic. As this happened I also experienced the loss of several close contacts to old age and illness. For a few months in the middle of the year, I was surrounded by loss of many kinds and was grieving all of them simultaneously.

The messages of these pieces as I intended are as follows:

- 1) Grief is wanting to express love to someone who cannot receive it.
- 2) You can grieve for people without them being truly dead, as in the case of a separation or dissolution.
- 3) Grief is not a linear process: sometimes the pain starts all over again, and some days are better than others.
- 4) One may never truly get over a loss. The goal of coping with grief is to be able to continue on with their memory.

Conclusion:

The original plan was to finish my Master's degree in May of 2020. With the onset of the COVID-19 pandemic and the resulting lockdown in March, this timeline became impossible to achieve. Over several months from March through August with the assistance of a handful of harrowing decisions, I reoriented my life with the intent of finishing the degree in the fall semester. I resumed carving in October after a seven-month hiatus from the medium, having researched other forms of art in the meantime in order to improve my attention to detail.

As of writing, social distancing and quarantining procedures are active to slow the spread of COVID-19 while the first wave of vaccines is shipped out to the nation. Many of my relatives are considered at-risk, either due to age or medical conditions. In addition, many of my friends and family live abroad and a handful are also in the at-risk population. In order to make my show as accessible and safe as possible, I decided to create an online gallery. This strategy removes the need to travel or be around other people and eliminates the risk of my audience becoming ill from attending an in-person event. The online gallery is open 24 hours every day, and so can be viewed by any one at any time from any time zone. This strategy was my means of adapting to the new social requirements while fulfilling the requirement of a final gallery show. I feel that this approach was very successful because I had a much wider audience present while prioritizing their safety.

The final gallery is located at <https://capitamortua.com/mfa-thesis-gallery>.